/105 cont./

533 sounds not unpleasant, and has something both gentle and fascinatingly eerie about it at the same time, just as the wailing night-wind blowing down the chimney is described when the storyteller /106/ first gives thanks to God that he is lying warm and safe in his snug bed, but is again and again obliged to listen to the weird lament and finally sees in a dream the ghost of a
122 friend who lies dying. We sat crowded against one another in the
[354] small room; a gourd filled with fat, in which a wick was burning, lay upon the floor; I was glad when the gourd also started to burn and we were able to step outside where the stars glistened and we shook ourselves -- the shuddering was over.

562 The women held out until 19 June; then they came; Reginaldo fetched them; a dozen in number, they walked one behind the other across the campo, the father of the tribe in the lead.

[609] On this afternoon, however, not one of them would let herself be looked at closely; the procession entered the big house and disappeared. Reginaldo came to ask us for an opera glass that he wanted to show to the women. Toward evening they appeared again and left single file as before. During the night they slept in the forest, a brief half an hour away.

292 On 20 June they appeared again. Reginaldo looked superb
[301] at their head; he wore his gray felt hat, his blue captain's uniform and white trousers, walked barefoot, and had a blue-white
123 feather stuck crosswise in each ear lobe. He was very agreeable
[126] that Wilhelm should sketch him in all his glory. Moreover, he assumed, and we daily encouraged him in this, that we were conducting all inquiries concerning the Bakairí only in order to report them again to the Emperor of Brazil -- at least the man understood that and for this purpose he was glad to oblige.

[291] He also accompanied us to the women; they were barefoot, of course, but otherwise wore the complete costume of the female rural inhabitant, the majority were of a mature age; I liked best one big, strong girl whom Homer would have called [illegible] -- The captain's wife, christened Ines, was quiet and pious and looked as though she had had many a care. We tried to

/119/

000 Clauss, Castro, and the majority stayed at the fazenda. The owner, for his part; rode to a compadre /Gavatter in the Ger.: in the original source, p. 191 (translated p. 72) "compadre" is translated as the Ger. Gevatter; the latter term is given in the glossary of Brazilian expressions, p. 171 / eight legoas away, who was supposed to sell farinha. Thus everyone was busy.

133 Wilhelm and I arrived at twilight after a four-hour march over a series of hilly ranges, having crossed a few small tributaries of the Paranatinga. We could have sworn that we were in the Bergischen /a hilly countryside near the Rhine/ or Westphalia -- farm houses in front of the bush, the quemada like potato fields; -- in the gathering darkness we also began to indulge in fancies on a barren hill in the distance we clearly saw a lunatic asylum in the latest pavilion style.

[322] [142] [291] [301] [302] → [241] ←

Captain Caetano "Mêmo."

231 The dreadful dogs that hastened toward us, barking, were ill-suited to bringing us back to a clear and sober conception of reality. These curs, small, skeletal specimens, with pointed snouts, light whitish-yellow fur, and glassy, watery eyes, looked as though they scratched up the dead out of the graves in the cemetery at night.

122 485 Received by old Capain Caetano and a few young chaps, we were put up in the guest house. The term is synonymous with guest room or guest stall. The only furniture a trough-like, unfinished bark canoe on a stand in the corner, which we were permitted to use as a dresser and table.

/158 cont./

342 We were led into the smallest of the three huts; there we
353 sat down on a long trunk lying on the floor. Two supporting beams, adorned with a diadem of parrot feathers and wound at the bottom with a belt of dry grass stalks, held up the straw roof. Many elegantly worked arrows were sticking in the wall.

199 These Bakaïrí had never seen human beings of another color.
361 They said that there were a few more settlements downstream.
133 This was the last cachoeira, the one we passed here -- great news -- and the river -- naturally, we were eager to learn this -- runs north, it is called Tamitatoala; after 12 days' journey there comes another, larger one from the left, the Ronuro.

000 Thus all favorable circumstances seemed to converge and the hardships of the trip were amply outweighed.

162 We could not endure it much longer in the hut; outside /159/ others appeared, including two women -- one, whose youth and beauty were long gone, busily tripping about with
291 tousled hair. A triangular, straw-yellow leaf fastened to a string, which was slung around the hips and drawn through the perineum, constituted her scanty clothing. Our friend who was doing the
301 honors wore around his waist three strings, on which were alternately strung bits of stalks and black seeds, in each ear lobe two coquettish yellow feathers, and above the ankles a tight band of
302 bast. His hair had a dark reddish sheen; it was cut in Russian style around a bowl; the tonsure was as correct as in other well-known cases where the discoverers of a tribe were misled by it into believing that the heralds of Christianity must have been active
[142] here earlier. The type of physiognomy was without doubt in conformity with the Bakaïrí.

609 Soon a second principal figure appeared on the scene: a
[142] medium-sized Indian with a fine hooked nose and heavily painted
[302] red, who was coming from hunting; he drew near uneasily in a roundabout way, talking partly to himself and partly, parrying, to us; we called him the professor because of his incredibly dignified manner of examining every object most minutely, like a person who knows a thing thoroughly, but cannot quite understand why this or that does not fit.

/164 cont./

415 Countless gourd vessels /cuyen; see glossary, p. 170 / and
531 calabashes, brownish-yellow, some of them painted black in designs not without taste.

411 In the lower roof-basket are stuck the arrows, averaging two meters long, and the bows, which almost reach a length of two and a half meters. The arrows, made of ubá, have simple wood or bone points; at the end of the shaft broad feathers are set spirally.

237 Feathers, even bunches of them and whole tail rosettes,
415 are kept in mats placed together portfolio-like; spindles, pigment, bones, root pieces, shells, and the like are kept in small baskets and nets. On the cords of the hammocks are found as
412 decoration a couple of feathers or shells and -- the comb. This
[284] toilet article consists of small, narrow sticks placed next to one another and held together by two cross-sticks of bamboo by means of a plaiting of cotton threads; the hard sticks project beyond the lower cross-stick as the teeth of the comb.

286 The hammocks are (one can hardly say woven, but rather knotted. Two posts stand in the ground; they are wound with a skein of cotton in the way that our women wind knitting wool on a chair; through the horizontal, parallel threads, vertical threads are drawn at four-centimeter intervals with guide sticks and knotted; the parts of the skein which lie close to the post and are not knotted (the entire bundle of horizontal threads pressed together) form the loop that receives the hammock ropes.

285 A plaited matting above the door and sieves of alternating black and light straw are worked with a natural artistic sense. The fire is fanned with a triangular piece of matting.

302 The hair of the women, cut unevenly and longest behind the ears, hangs down to the shoulders; the forehead is almost completely covered. A young woman had the latter painted with thick red color during the visit on the river. No ornaments. Only
301 the old woman wears a string over her left shoulder, which goes under her right arm; three trouser buttons, which she cut off from us and the soldiers with her own hands, are strung on it.

/168 cont./

574 other, the professor, naked, but, along with bow and arrow, one of our mirrors in his hand. We were undoubtedly well recommended.

532 Shortly before the exit from the woods we came across a wonderful display of about a dozen animal figures along one side of the path, /169/ probably the remains from a festival. They were made of leaves and straw, mostly quadrupeds with long, thin bodies, consisting of practically nothing but spinal column and long legs; the tallest ones reached to our hips. Something that was evidently supposed to be a monkey was climbing up a pole. A human figure was incised in a tree, with roguish use of a depression present in the bark. Such is the beginning of art in the primeval forest.

361 [241] After we had passed a roça and low shrub planting, we saw four huts, two large ones and two small ones, lying correspondingly opposite each other. The nobility was assembled on the 574 [576] plaza; a friendly "am(b)á" (that is you) with raised hand welcomed each one. Then, one after the other, we were grasped [345] at the wrists by our hosts, mostly by two at the same time, and led before the festival hut, where beam and stool were ready. Here we sat is long rows with our guns, and immediately the serving of mingau began. Then we did our tricks, cut nails, [123] let them look through the opera glasses, lighted a match with fire steel, etc. The professor beamed; he was reaping honor with us.

● [301] A sturdy young man, a diadem of stiff jaguar skin over his [624] forehead, seemed to be acting as herald. He poured busily, screamed louder than the others, and grasped everything most quickly. I had the feeling that we were traveling circus artists and were being informally received and treated in a club. One 302 of the younger sportsmen had had his body painted with black 531 squares, which were joined at the edges with short lines. The drawing on the upper thigh of another -- a black wavy line and in the depressions of it black dots -- definitely resembled the skin marking of a fish, the pintado.

/169 cont./

126 [301] I acquired cheaply some belt strings of round stone disks with the diameter of a thick pencil, as well as a necklace of jaguar claws, by hooking the fish hook, as an ornament, into the ear lobes of these people, who do not know how to appreciate it as a means of catching fish.

622 The chief was striking because of his stupid face and a big nose; he treated us with aristocratic indolence and indifference. -- 301 237 Several wore two yellow feathers in each ear; these were stuck in a little bunch of red feathers that protruded from a small husk. The most beautiful head-ornament, however, was a simple row of yellow feathers up to 12 centimeters long, in the center of which towered a long arara feather.

562 [554] [302] Stealthily a few women appeared. There was an old woman here, too, who /170/ kept the tribe in order; she had curly hair. One woman, who had a boy astride her right hip, was painted all over her body with a disgusting yellow pigment.

342 345 353 The two large huts were round, the two small ones elliptically long, resembling scales. In one of them, the festival hut, we discovered strange things. Between the supporting beams, on cross-poles, hung a great number of the most diverse colorful 292 532 headpieces. They all had a straw frame for fitting them on the head. The colors were white, black, red, and orange, all applied crudely. There were open cylinders of bast of the consistency of cardboard, red, set with black squares; two large gourd /illustration appears here/ vessels, one with small yellow feathers pasted over it, the other with small blue feathers, and smaller ones painted with red and white areas; on the edge buriti fibers one meter long hung down like a woman's hair; a stuffed hide of a little fox, likewise an otter, both with a straw frame for putting them on. Two black and white sword-like pieces of wood -- representing rattlesnakes, according to Antonio. A stiff frame of stalks, in which sat little swallows, with cotton stuffed in between everywhere. The birds, perfectly recognizable in shape, white, head and back of neck black, a few with yellow belly. A larger bird, painted red and black, was looking out of one of the cylinders (1).

1. Cf. the first ethnological plate /see pp. 161-162/.

/172 cont./

000 the more uncertain I am in abstracting the common features. The
171 Kustenaú has his foot and half of his lower thigh painted red, like
302 stockings; the upper thighs are covered with a sooty black, in which, however, arched stripes are left blank. On his back he has two red stripes, and in addition black arm-bands. Numerous scratches, which are made with the tooth of the peixe-cachorro
302 (dogfish). The Bakaïrí, too, are painted more than usual with
[53] red; one has a black stripe on either side from eye to ear; another has painted himself black over the middle of his forehead, nose, lips, and chin, and bright brick-red on the sides of the forehead and the face. Among some, the hair, too, is saturated with the
301 red oil. Below the knees are bands of /Illustration appears here/ /173/ buritĭ straw; a skein of cotton, colored a dirty reddish brown, is tied around the waist. Some have strings or bands of cotton wound over the ankles or under the knees, around the legs, or around the upper arms. There is no uniformity anywhere.

302 The tonsure is shaved with a bent piece of spear grass. Its
413 diameter is seven centimeters.

177 To our surprise we also found an iron chisel tip and on a child a little string of blue beads. We could not find out definitely
[72] how these had found their way here; I interpreted their description and Antonio's unclear account to mean that they had been brought back from a tribe on the lower Paranatinga whom the grandfather had visited on a raiding expedition.

276 Even in Aldea II the men had become happily excited by the discovery of tobacco seed; smoking was also done here. The leaves were so dry that they could be rubbed almost to powder; they were rolled into cigarettes about two decimeters long, and the fresh green leaf of an unknown tree was split lengthwise and used as the wrapping. This wrapper burned with a pleasant, balsam odor. The smoke was inhaled.

262 The women made excellent beijú; it tasted like fresh French rolls. We also ate a fish ragout à la coquille, of which we would have liked to have had more than they gave us.

[Text Continues on P.59]

1: Steinen--56 D, E-5 (1884) 1886 SP7 Bacairi SP7

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Flute duet among the Bakairi.

/175/

000 Off at 9:00. Soundlessly with Valentin in the lead; occasionally a bird is aroused in the bushes. Doves coo, otherwise deep silence. The last morning mists heavy on the water.

133 From the shore a blue serra /sierra; see the glossary, p. 172/ visible in NW. At 10:00 we reached the harbor of Aldea IV.

361 Here we were already expected. It is the only one that lies on the right shore, about three kilometers inland. -- A half-dozen

609 older people received us with their "am(b)á" and accompanied us along the way. They stopped often in order to make clear to us, with many gestures of satisfaction, that they were Bakaïrí and masters of the entire region. Mostly through meadow and

[361] campo along the edge of the forest. -- It was the largest village, seven huts, and in the middle an open plaza. Twenty-four men stood there in several groups, foremost a heavily blackened fellow who swung bow and arrows wildly, beat on them clatteringly, and shouted with a stentorian voice: "Bakaïrí, Kɸura Bakaïrí" (we, the Bakaïrí). And the chorus joined in: "Kɸura Bakaïrí --

[624] Kustenaú...Trumaí hu-hu,"...other tribal names, incomprehensible words, triumphant gestures; finally the herald, with a gesture of his hand, invited us to pass. Apparently they were trying to make as forceful an impression as possible on us.

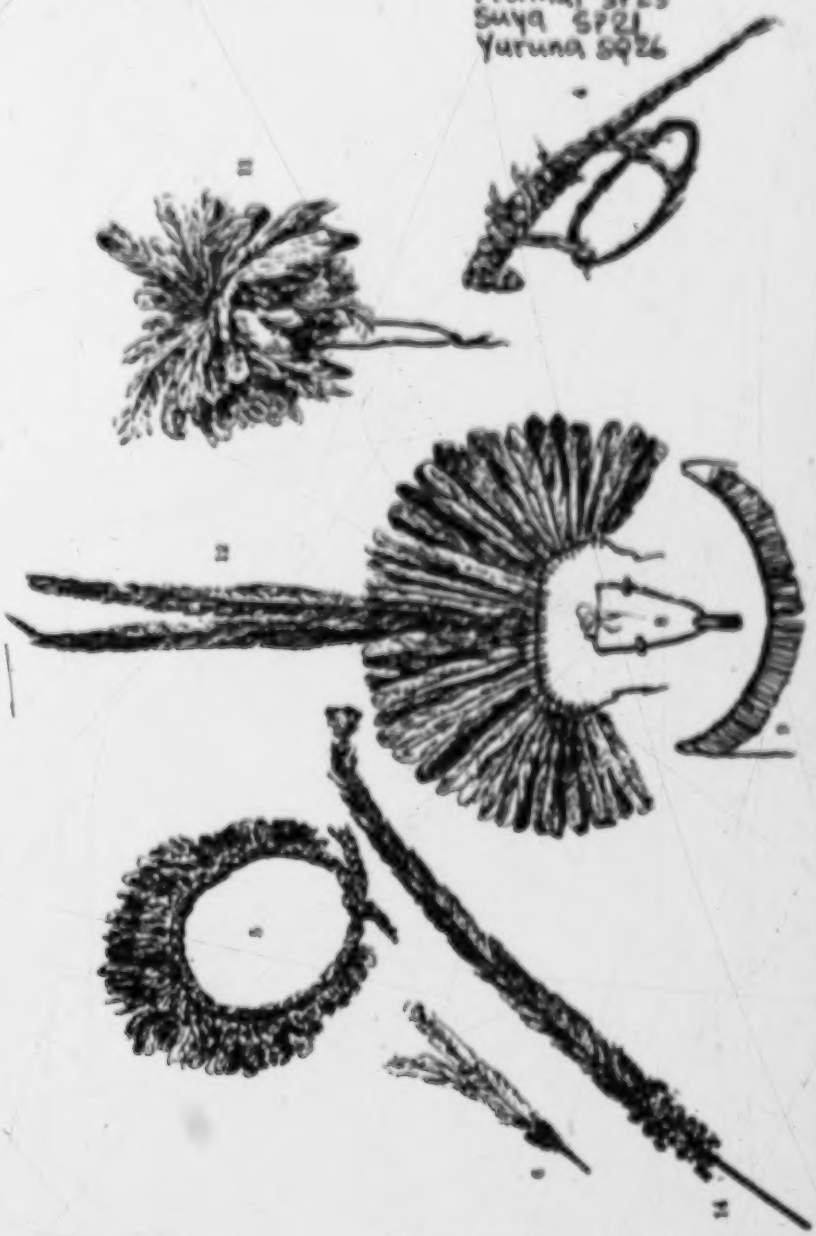
302 Only the hair of a few individuals was dyed red, otherwise they blackened their faces, chests, and legs. No one was dis-

[301] tinguished by special finery; they wore their belt strings, arm and leg bands of cotton or buritĩ bast.

[142] The skin color seemed to me a little darker than among the other Bakaïrí, but I may have been misled by the black painting, which did not show any particular designs anywhere, but rather was manifested in a simple coating of the body. The spinal column was left free, and likewise the parts from which the color could rub off in sitting. Membrum virile parvum, praeputium longum.

142 The epidermis of several individuals was thickened ichthyosis-like and covered with hard, dry scales over the entire body. Many had curly hair.

1: Steinen--162 D,E-5 (1884) 1886 SP7 Bacairi SP7
Trumai SP23
Suya SP21
Yuruna SP26
B 212 532
I 292 301
B 301
S 301 237
B Y 301 237



/See caption on following page./

1: Steinen--163 1,E-5 (1884) 1886 SP? Bacairi
Trumai SP23
Suya SP21
Yuruna SQ86

B
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T
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/from Ethnological Pl. 1: 4, Bakairí headdress from the festival hut; 5, Bakairí straw wreath with feathers; 6, Bakairí ear feathers; 8-9, Bakairí necklaces (8, stone disks; 9, pieces of shell and also popular among the Suyá); 11, Trumaí feather-cap; 12, Suyá feather-diadem; 14, Yuruna ear-feather./

1/ Steinen--164 B.E-S (1894) 1896 NPT Berlin
Suya Sp21

/From Ethnological Pl. 1/
7, Bakairí comb. 10, Bakairí necklace of jaguar claws. 13, Suyá feather diadem.

/38 cont./ and though this may occasionally have occurred out of embarrassment, nevertheless have had their visible part in it.

Eva's friend, about twelve years old, "my"intended" (Pl. 5, third from the right), was in the habit of picking them out and eating them. In general this one had all the good things in the village, and many

Fig. 2. "Eva," Tumayana's daughter.

beads that I had given others I later found around her neck. She was the little daughter of the deceased chief and his /39/ heiress. Her uncle Tumayana was only the provisional chief; if I had followed Paleko's very urgently meant suggestion and had married his niece, he would have had to turn over the government to me. Even today I cannot deny that, quite apart from the excellent match with which there was associated no greater demands in the way of dress than a string of beads and a piece of bark--less the size of a small human ear, a better opportunity of becoming acquainted with the ethnology of the Kulinehu could scarcely have been imagined. I saw little of the other women, with the exception, perhaps, of the "Egyptian," who also came over from the second village, a tall greedy person with an Egyptian profile and almond-shaped eyes (Pl. 5, second from the right).

/63 cont./

533 note)/: kuyšuhu kuyšuhuhú -- kiruhayé kiruhayé (four times) --
539 kuyšuhu kuyšu.

Softly and rather muffled, solemnly slow, lingering a long time on the au.

The principal song that we were to sing together often was the following: yawí yawí nakú -- novi ritó hahé -- ohó hohú, nikí weké nikí, nikí weké nikí, notú arite nóhuhé, ohóhuhó huhú, nikí weké nikí, notú arite šhohu, ohóhuhó, etc.

Muffled and softly, but faster and faster with a stamped beat and a jerky emphasis that impels one to stride forward; the šhohu... is repeated until one is almost out of breath, and then one recovers on the more solemn: nó tú há -- notú arite nóhuhé nuhú hahú -- notú arite nóhuhé nuhú hahú nó tú há, nó tú há -- šho hú hu.

533 A greater contrast can scarcely be imagined than between a jolly students' drinking song and these songs whose rendition was scarcely to be called singing, but seemed merely intended to accompany the dancing march of the feet with suppressed tones. I
[23] sang, too, of course, running the risk of not giving the good people a generally valid idea of our music, since I have at my disposal only "my own melodies." I achieved a small moral success, but they were a little overwhelmed because of the unfamiliar noise connected with the volume of tone. Natural sounds, however, such as "nadiallala," my friend Paleko liked exceptionally well; he was passionately eager to learn them and bent double laughing when he could not follow quickly enough.

291 Feeling of modesty. In this narrative part I wish to avoid
[28] describing clothing and ornaments in detail and shall limit myself, as far as personal appearance is concerned, to the remark that both sexes went about unclothed, that the women, as may
[289] be seen from Plate 5, ½ wore the "ulúri," a yellowish-brown piece
[301] of bark-bast folded in a triangle and fastened to strings, and around their necks a string with pieces of shell, pieces of stalks, and seeds, that the men always wore a hip cord, with or without such ornaments, and frequently bast /64/ or cotton bands around

[* See p. 28 -- Analyst]

/64 cont./

291 the upper arms or under one knee or above one ankle. One youth
301 or another would also stick a feather into his pierced ear-lobe;
304 one must not think, however, that the Indian always appears in his entire festive array, as on tobacco-store signs.

ooo I should like, however, to say a few words at this point about the general impression that the "nakedness" makes on the unself-conscious visitor. One does not see this evil nakedness at all after a quarter of an hour, and if one then purposely reminds oneself of it and asks whether the naked human beings, father, mother, children, who are innocently standing or walking around there ought to be condemned or pitied because of their lack of modesty, one must either laugh about it as about something incredibly silly or raise a protest against it as against something contemptible. From the aesthetic standpoint the lack of covering has its pros and cons, like all truth: youth and vigor often looked delightful in their unconstrained movements, old age and disease
291 often dreadful in their decay. Our clothing seemed as strange
123 to the good people as their nakedness seemed to us. I was accompanied by men and women when I went to bathe and was obliged to submit to having all my onion skins examined in the greatest detail. They lacked any understanding of the embarrassed feeling that I was well-bred enough to feel with respect to their curiosity: they thoughtfully examined my Polynesian tattooing, especially a blue kiwi of New Zealand, but, to my satisfaction, they were obviously disappointed by the fact that there were not greater wonders hidden under the careful and unusual packing.

123 They themselves, of course, also wore something resem-
535 bling clothes for their masquerade and dance, apparel plaited out of palm straw, the name of which is <u>ẽti</u> = house, and thus my shirt was given the grand name of "back-house". I had a "head-house" and a "leg-house." Since the women do not dance and only the men may use this apparel in their flute-house, Eva's question as to whether "<u>karĩiba pekõto</u>," the women of the Karaiben, also wore clothes, "houses," was probably not so un-
ooo justified. --How quickly one can become accustomed to the naked

/73 cont./

123 [241] Tumoyasu had one plant tobacco in front of his house, a proposal that astonished me somewhat until I realized that with my assistance he anticipated an excellent harvest or quality, hence I asked only that he start it, and then I crushed the capsules and put the seed into the ground, as though I had been a tobacco planter all my life. With Kalokalo I had to go to the catapult [206] [171] below the village and help him with the fishing net. He must not suspect that I had not swung this implement since grammar school days, when I had trouble rescuing it from the police.

124 123 One forenoon we took a very pleasant fishing excursion with half a dozen persons, among them a few women, to the waiu, a pond that lay in the campo about two and a half kilometers from the village. We walked a short distance through the woods, the women carrying fishing baskets and weir. Pelatio with a necklace [301] [342] of fish teeth on a string around his neck, and under his arm a stone ax that he had sharpened on a stone at the river, during which he hummed it with smiles at his mouth. Meanwhile it was amusing to see how my attended and her sister drank out of the Kalimalo mouth in water, supported on their two little hands, one leg in the air, not unlike young monkeys. On the way we sang together our [317] shabi shabi lu in restrained tones, and I disturbed the morning quiet with a few louder songs. Alokapi took the liberty of removing my hat, but he was so happy with this adornment that in the name of all the saints I expected my head to the golden campo sun.

226 Far away, to the edge of the wooded shore, stretched a quemado /burned clearing/ covered with fresh grass, only a single shade-giving tree stood beside the pond. In the middle of the knee-deep swampy water were set three weirs, half of which, with their mouths, protruded out. Then, with the fishing baskets, kifu, which had the shape of a blunted cone open at the top and bottom and were put together out of thin, pointed sticks, /74/ several persons walked through the pond in a bent position and stabbed the ground quickly. the kifu were inverted over the little fish and the latter pulled out from the top with the hand and placed in a hanging basket. After they had been working in this fashion for a while, they converged from various sides toward the corner, where the weirs lay.

2. Steinen--44 E, D-5 (1894, 1897-1899) 1994 SFI Bacairi 597

/75 cont./

301 from the Batovy to the Kulisehu. I was confronted by one
458 woman who wore nothing but a copper button on a string on her
breast, and on this button was the 8 of the eighth Cuyaban battal-
301 ion, to which our soldiers had belonged at that time. "Is it nuchd,
stone?" asked these living prehistorics. Of course, the beads
were likewise stone, and, on account of their gay colors, they
153 preferred them to gold, which left them quite indifferent. I
199 had given them a few pins and had also showed them a needle,
the only one that I had with me: they brought a pin back to me
and asked me to make a hole in it, like the one in the needle.

Most peculiar was the alacrity with which they classified
the things unfamiliar to them among those that were familiar to
them and also immediately assigned familiar names to them
directly and without any restrictive additions. They cut their
412 hair with sharp shells or the teeth of the piranha fish, and my
237 scissors, the object of unreserved delight, which cut hair so
smoothly and evenly, were simply called "piranha teeth." The
mirror was "water!" "Show the water," they cried when they
wanted to see the mirror. And I made a much slighter impression
with it than I had expected.

The compass was called "sun," the watch "moon." I had
showed them that, no matter how I turned and twisted the case,
the needle always pointed to the highest position of the sun, and
the very similar watch, whose spring they said was a hair, seemed
to them the natural counterpart, for the /76/ special reason that
it "did not sleep at night." Often in the middle of the conversa-
tion they would demand that I take out the watch, and then they
would laugh very contentedly when it was actually awake and
ticking.

Nothing would be more erroneous than to think that this
sincere curiosity and admiration was based on an actual thirst
for knowledge or a deeper need of understanding. They never got
beyond the question: "Did you make that?" No, I simply did my
circus act, I displayed my tricks, and they were pleased that at
any moment I could show them in all elegance and never dis-
graced myself. The most baffling example of superficial satisfaction

/85 cont./

brought three large fat barbudos, which traveled to the grill and well deserved being eaten, even at the witching hour, in the scenery of the roaring waterfall gloriously illuminated by the moon.

On 2 October we set out at 6:30 and reached the Bakairi harbor at 2:15. Good Paleiko was already standing there with a bowl of manduca pasta. Wilhelm and I immediately went to the village. It was very entertaining /86/ to observe how one welcoming scene followed the other, since the canoes arrived at intervals; new guests, again and again new excitement, and a new rushing forth out of the flute-house, where we sat amidst beigiu and calebashes. Some of the people had adorned themselves festively with colored designs. Kulekule had decorated his face and upper body with orange-red lines and dots, my intended had red serpentine lines on her upper thighs, the Egyptian a red forehead and nose, Tumayaua's small grandchildren were daubed and smeared black, their mother Eva appeared with her hair and skin powdered white from her beigi work. Good-natured Awiã wore a cake knife, that is, a beigi native, in her hair in a curious fashion.

There were also foreign visitors present from Village II and III: we counted 18 hammocks in Paleiko's house and 13 in Tumayaua's house. Ehrenreich was taking photographs. For each shot the natives were compensated with a few beads. They were somewhat afraid, but the beads conquered the fear of danger. The women's group on Plate 5 was obtained only with difficulty. The women had let themselves be positioned and arranged, and Ehrenreich was on the point of exposing the plate, when they suddenly discovered their mirrored images in the lens and, astonished, fell upon the apparatus in order to examine it more closely. The photographer in dire distress! Tumayaua had gained possession of a useless plate of glass -- "plate," wares - and with it, following Vogel's directions, he set the first window in the straw dome of his house.

On this fine day I wanted to present a gift of honor to my hosts. Two young ladies of Berlin had given me a pretty blond doll to bring along, which they themselves had fitted out with a

! [see p 88--Analyst]

/92 cont./

night. We sat down in the middle of the large plaza in a long row. Each one was brought a drinking bowl, the largest, along with a cigar, fell to me. Speeches of welcome were now exchanged with great volubility.

ãma, you = that is you *ehẽ ãa*, yes, I = indeed, that is I. *bakaĩf ãa*, I (am a) Bakaĩf. *kyarãiba ãa*, I (am a) Karaiba. *bakaĩf kyãa*, (the) Bakaĩf (are) good. *kyarãiba iwakuãdãa*, (the) Karaiben (are) very good. *pĩ ne ãma?* (are) you (the) chief? *pĩna ãa*, I (am the) chief.

Opposite each Karaiba squatted a Bakaĩf and admired him and what he wore. The Swedish matches, knives, mirrors, buttons, beads -- it was always the same routine. Except that in the case of Pastas it seemed somehow that was most appreciated, and it was not the written pages or those covered with drawings, but the white, empty ones that elicited exclamations of delight from him. We also strode about the plaza in pairs, arm in arm, in affable conversation. We studied the geographical distribution of the Kulisehu tribes in detail, but the dwelling places of the Trumaĩ still remained as obscure as before.

The flute-house was large and spacious, its roof diligently much straw lay on -- floor inside, and here, as in the houses, we missed the cleanline- -ch pleased us so in the other villages. In front of the ma-house, running on cross-sticks, lay a huge hollow tree-trunk - a *maracaga* (bat) tree our men called it -- /93/ irregularly pierced with human figures and fish vertebrae. During festivals they drummed on this giant instrument with thick wooden clubs, similar the mandioca pestles.

Inside there were indecent masks and a new form of dance costume: two huge cruisers ten meters in circumference, covered with straw, accompanied to small hats, *kodis*, which the dancer wore on a rig on his shoulder. Some enthusiastic barter was under way everywhere. We obtained fine feather ornaments, crowns made of arara feathers, which are light blue on one side, yellow on the other, dainty mats in which they are

/93 cont./

moved, dark yellow reed diadems, such as Lucho is wearing on Plate 6, others with radiating tips, large Panpipes, an oar decorated with drawings, spinning whorls of the simplest type, that is, disks made of potsherds, and a quantity of remarkable cylinder-shaped sticks, which are covered with ornamentation and worn on the back at festivals. But in the equipment of these third Bakairí it was clearly shown that we were with the section of the tribe living next to the rest of the Kulisehu Indians: all kinds of imported goods were present and were designated as such here. The Bakairí do not make any pots themselves and do not themselves have a place where they might fetch stones for stone axes, but here we were immediately told that the pots came from the Nahuquá /Nahuacu/ and the stone axes from the Trumaí. Among the pots one in the shape of a turtle represented an absolute masterpiece of primitive plastic art, on which the head, tail, and feet, as well as the shell drawing, were magnificently worked out. From the Aweti we found a half-broken clay doll, also originating from the Mehinaku, balls of finely spun cotton, from the Trumaí and Suyá, dainty feather caps. From our own possessions of 1884 we discovered two iron chisels, parts of a cornrod, which had been sharpened to a point on stones.

We met a Nahuquá in person: unfortunately, the man was obviously an idiot and had little to offer for my purposes. It is strange that this is not an isolated phenomenon: the Kamayurá of 1884 had a simple-minded Bakairí among them, the Yuruna [illegible] to me I often noticed similar instances. Do the people become stupid in the new environment or are only the stupid specimens entrusted to neighbors for their use?

In the first-house anthropological measurements and photographs were taken in exchange for beads. In this village there was a pronounced Semitic type, of which Plate 13 represents a classic example. The people submitted to everything and called the caliper compass nina, "moon." Only one man was indignant when, after Ehrenreich had measured him from head to foot in all directions, I handed him the fee of three beautiful, large beads. He wanted to have as many beads as there were measurements

[See p. 138 -- Analyst]

/175 cont./
the cut desired by him, went a step further and cut off at the roots a part of the hair falling down in back and on the sides. The additional advantage connected with this was that, during combing, the hair could easily be evenly distributed on all sides. The tonsure of the Indians extended chiefly downward over the back of the head (cf. Fig. 14 /see p. 179/). The Bayé men, on the other hand, with their tonsure of Apostle Paul, went further in the removal of the hair falling over the forehead and, instead, wore their hair hanging down to their shoulders

in back or knotted up. Long back hair and the crown tonsure do not occur together. Copying the priests was not required for this simple procedure.

/176/ All the other body hair, with the exception of the eyebrows, was shaved or unhesitatingly plucked out. The ladies wear not, as among the Yuruna on the lower Schingú, placed on a tucum thread and torn out all at once with a jerk, but were pulled out one by one at the earliest age of the children. The shaving of the tonsure was done with a tip of spear grass. These razor blades were kept planted near the house. The hair was cut with the teeth of the piranha fish. I never saw among

/118 cont./

If the eye is the most valuable of all human organs, these forest dwellers in quest of animals and fruits are dependent on it to the highest degree imaginable. Never have I heard an Indian complain and whimper as did the chief of the Yaulapiti bemoaning his blindness. Yet in treatment they do not necessarily develop the insight that seems proper to us. Since tobacco smoke is the best medical remedy, a badly inflamed conjunctiva is blown full of smoke as forcefully as possible. Thus the idea that the lashes protect the eye is quite foreign to the Indians. They maintain that the lashes hinder the eye in seeing, especially if they want to peer sharply into the distance. That they are anxious to care for the precious organ according to the best of their knowledge is shown by the fact that the area around the eye of the boy who is to become a skilled archer is scratched bloody with the scarifier -- naturally because they believe in this "medicine" and not because they want to harden him. In the case of the lashes in particular, the seemingly cruel plucking, since it is radical, is nevertheless a relatively mild procedure. To endure the cutting and shaving on the edge of the lid with fish teeth and shells would indeed be heroic.

The skin. The skin is pierced to receive ornaments, it is painted with color, and it is scratched with spines or teeth. The two last methods have developed into artistic treatment, into body painting or tattooing -- one would only like to know what original purposes lie behind them.

If we observe, on the basis of thousands of examples, to what degree coquetry and vanity triumph over physical discomfort in matters crude and fine among our pampered, civilized human beings, we shall not be surprised that the vanity of primitive peoples is even more reckless. The chief difference between us and them is merely that they are obliged to do on the skin what we are able to do with clothing. Among them, however, it was everywhere first of all the man who adorned himself. He began doing so as a hunter, and since there is the matter of manifesting the hunter's bravery, we may conclude that man first developed the idea of [illegible] by not separating himself from the parts of the beauty that were inedible, /119/ yet could easily be preserved and

/179 cont./

carried, but rather saved them for acknowledgment by his contemporaries and attached them to his body. We find this all the more natural, since we know that with such parts, in his opinion, the characteristics of the game animal were acquired. Thus he wore claws, teeth, and feathers as trophy and talisman. While he could tie most of these things on a string, he was in difficulty with a feather which he wanted to keep as a memento of a good shot: he pierced his ear lobe and stuck it in there, where it was secure and did not get in his way. The ancestors of all our tribes hit upon this. Some of them were soon not content with ear holes, but also pierced the nose and lips. For the idea of the trophy, at first applied only to the laborious attainment, was extended to a wearing not connected with much pain or labor. A new result, worthy of admiration, was produced, and a young man undoubtedly felt "better tattooed," in the fullest sense of the expression, if he displayed his treasure in a hole in his nose, lip, or ear, than if he wore it around his neck on a string. Once the wearing of the trophy became habitual, it was inevitable that emotion was turned to its external qualities as well, the previously secondary characteristics of color and form. Even objects that had merely been used to keep the holes open and prevent them from healing shut became ornaments and decorations. More or less vaguely felt perceptions of pleasing color contrasts were associated with ideas about the difficult, the unusual, the power-endowed.

[illegible]

though the circumstance that it furnished a permanent distinguishing mark and thus shaped various forms of the custom. It was not only excellently suited for distinguishing brave and ruling persons within a tribe, who were usually also the most vain, but it often formed the consciously worn symbol of nationality from tribe to tribe. It provided the means for giving even children lasting marks. The Indians have always passionately engaged in kidnapping among foreign tribes in order to rear warriors and women. Hence children were marked so that they could be recognized, as the head-owner stamps his livestock. When we were with the Suyoud, an old woman swore by all that was holy that our Antonio,

/179 cont./

[171 304 447 although he understood not a word of Bororó, was her son stolen years before by enemies; she wailed and lamented loudly all night long. then it was strange to see how the Bororó carefully undertook to examine on the half-laughing, half-enraged Antonio his lower lip, which among them is pierced as early as infancy and unanimously set him free when, instead of their little lip-hole, they found a pierced nasal septum. Thus among the [348] Bakaïrí there were abducted Paresí women, among the Nahuquá, Mehinakú women; among the Suyá, the captured Manitsauá, who were immediately distinguishable from the rest by the tribal marking. /180/ The artificial injury thus developed into a regular arrangement for expediency. Moreover, the foreign was regarded as ugly or comical, the indigenous as beautiful and noble.

[11 172 324 301 239] The piercing of the ear lobes is generally widespread among the men of all tribes. It serves solely for feather ornaments. Among no tribe of the Kulisehu do the women have pierced ear-lobes, and no woman wears feather ornaments of any kind anywhere else on her body. the woman does not have -- the origin from the hunting trophy is still unmistakably distinct. The ear of the boy is pierced at the time when he begins to practice with a small-sized bow and arrow.* /Fig. 12 appears here./

*Among the Suyá men and women wear rolls of palm leaf strips in the slit-open ear-lobe, which is gradually extended into long rein. [illegible] ear ornaments are confined to the men.

The piercing of the lower part of the nasal septum, so that the alae, slightly turned upward, rest on the object stuck through it, is found only among the Bakaïrí, on the Paranatinga and Rio Novo, on the Batovy, and in the first Kulisehu village among both sexes, in the second Kulisehu village only among the men, in the third neither among men nor women. This geographical [349] distribution makes it seem not improbable to me that the custom is based on that of the Paresí. /181/ who were formerly in active

/181 cont./

contact, sometimes peaceful, sometimes hostile, with the western Bakaïrí, of whom we still found two women, kidnapped as children, in the Paranatinga village. The Paresí pierced the ear lobes of their women so that they could always be distinguished from the Bakaïrí women, and their men pierced the nasal septum, inserted a little

Fig. 12. Wooden mask of the Bakaïrí, with ear and nose feathers.

piece of reed in it, and stuck into only one end of this a long arara feather or ordinary toucan feather, whereas the ear ornament of the women consisted of a little triangular piece of nut shell.

Among the Bakaïrí today feathers are no longer worn in the nose, but we found masks with a hole in the elongated septum of the wooden nose, through which an arara feather stuck in a piece of reed projected out on either side. There is also a difference in the size of the hole among men and women, to which my attention was especially drawn by the Bakaïrí themselves. In it the men wear a thin piece of kamberywa reed, in which the feather or a thin bone is inserted, the women a thick kamberywa peg or a thick bone or stone. This latter is never worn by the men.

/181 cont./

or none. The latter is never used by the men. On the Kuliseu we collected a few ornamental stones made out of grayish white quartzite with a dull shine, which were ground into the shape of a pointed spindle and were six centimeters long. We saw the nose-spindle, natiko, in actual use only in the case of a pregnant woman, who also had many ornaments hanging around her neck. These stones came from the Batovy or the Pombuco, the right source-river of the Kuliseu, they were said to be rare, so that ordinary bones or reed had to help out. We also obtained bones of similar shape, eight and a half centimeters long, and a spindle seven centimeters long and gleaming like mother-of-pearl, which was cut out of a shell. The operation is performed in approximately the fifth year of life and is said to be accompanied by profuse bleeding on occasion.

I may add on here the binding of the extremities, although

Fig. 13. Ornamental nose-stone of the Bakairi woman.

I may add on here the binding of the extremities, although it was still foreign to our Indians in the degree where it might be spoken of as a bodily injury. It was much in use among all the tribes. For this they used thick, wide straw binding, bands of cotton, cotton ropes, or bands crocheted with wooden needles, [illegible] the ankle. The custom was most striking in the third Bakairi village, where one saw chubby, almost swollen calves. We never observed, however, such thick, protruding calves as are shown in illustrations of the male or female Karaiben of the north. We noticed the straw bindings especially among the Nahuqua (cf. Fig. 4 /see p. 71/). /182/ Only the men made use of the binding. It makes one strong, I was told by way of explanation. As dance ornaments bands decorated with colored feathers are worn around the upper arm.

2: Steinen--170 E,D-5 (1884, 1887-1888) 1894 SP7 Bacairi SP7
Aweto SP6
CAMAYURA

/182 cont./

Chains. Both sexes adorned themselves with neck chains; the men also wore ornaments on their hip cord. Children and pregnant women had the most chain-ornaments hung on them. Our beads were also requested primarily for the children.

The Bakaïrí, with great pains, made very pretty neck chains, trophies of the kind of work that was quite popular among the other tribes, which we also found among the Suyá in 1884; cf. the Kamayurá of Figure 14. These are rectangular, slightly convex pieces which are cut from a convolution of the shell of pls. Orthalicus melanostomus (Prof. v. Martens), two to three centimeters long, one

Fig. 14. Kamayurá with shell chain.

to one and a half centimeters wide, almost pure white, and known as pia ohali. They overlap on the long side, like roof tiles, and are generally pierced at the top and bottom, but fastened only at the top with small threads to the neck cord. Especially thick shells were chosen, broken, and ground on stones. They were pierced with the tooth of the dogfish or with the twirling stick, at the end of which was lashed a triangular splinter of stone; in this way a conical hole was formed.

/182 cont./

171 Another type consists of small disks or smooth beads only
30 one millimeter thick and three to five millimeters in diameter.
321 They are evenly circular, with a dull, whitish-gray to bluish sheen. The little pieces of the broken shell were bitten off with the teeth, made approximately even in size, and were pierced like the squares. The tiny little things are so evenly ground /183/ that on the string they form a thin, flexible coil.
[324] They are usually alternated with similarly shaped tucum beads (Bacuiu), which are bitten out of the shell of the palm nut. The tucum beads are likewise pierced with the teeth of the dogfish. For these and the small shell disks, the evenness is achieved by stringing the beads and, not grinding the roll on a stone, but rubbing and smoothing it between two pot sherds. The shell beads are a very natural product, if colored or shiny pieces of shell are saved at all, they are strung on a cord, since they are hard to fasten otherwise, and they are matched up, which is most easily accomplished if one simply grinds them
171 all around. In this way the most diverse primitive peoples, with
30 their respective shell material, have arrived at beads that look
431 so much alike as to be mistaken for one another. The beads, however, also have all the characteristics required to circulate from tribe to tribe wherever intercourse takes place and provide the best opportunity to become acquainted with the extent of the intercourse, which some regard as unlimited. The Bakairí of the Batovy, more than those of the Kuliseu, are "zôno," knots, of the shell chains.

171 The tucum beads are made chiefly by the Nahuquá, the
2-... latter had as shell beads the one-colored lovie-minded pieces
of Bulimus in particular, whose "zôno" they were, a single one of which interrupted the coil of the nut beads at short intervals. The Nahuquá were distinguished by a great wealth of chains, especially of plant material, which, moreover, also played a more important role among the Bakairí than among the tribes living downstream. The Bakairí of Maigêri greatly prized
[324] "grass beads," kanaikúa, which Antonio explained were fruits of a tall, cane grass growing along lagoons, each stalk of which produces only a few.

/163 cont./

We found pieces of stalks, pieces of bark, seed kernels, and berries of the most diverse kind: nut beads from the large and the small tucum palm, fruits of a climbing plant, of a campo tree takipé, of a plant called (Bakaïï) udeyáki, red and black seeds of Papilionaceae, of manioca-Ähnliche, tonka beans (Dipteryx odorata), among the Auetö gourd seeds and almeinca kernels, and even a small, bottle-shaped gourd seven centameters long.

Among the Yaulapiti, Trumaï, and, coming from them, among their neighbors, stone chains were frequent: pierced disks and cylinders which the Nahuquá imitated in the amber-like urutú resin and in clay. It was the duties of the stone axes and throwing-stick arrows /Wurfkeil-Pfeile/, it was pierced with the stone chip fastened to the twisting stick and the addition of sand. Small, pear-shaped stones, such as go with the diem /Wurfkeilen/, are popularly hung on children's chains by the Mehinaku and Auetö.

Thus there were distinct differences in the material, which were probably, as is certainly the case with the stones, locally conditioned. All chains made of white shell pieces were back to the Bakaïï, all those of red to the Nahuquá, all those made of stones to the Trumaï or Yaulapiti.

/164/ Animal material was found everywhere. There were bone beads and bone beads, the latter also in the form of little cups. they were sometimes strung on individually, sometimes joined for whole chains, especially monkey teeth and jaguar teeth. Cf. the illustration of the Auetö chief, page 10. Among the Nahuquá we procured a chain with jaguar teeth and small, colored beetles. The Trumaï prized capybara teeth. Among the Mehinaku in particular there was an abundance of children's ornaments, which were hung in bunches on infants besides the others, monkey teeth in particular, teeth of the jaguatirica (Felis mitis), fish vertebrae, bones of the bagadi fish, once a huge, black beetle horn. Also claws or hoofs of the tapir (Kamayurá), jaguar, and deer.

/104 cont./

With this the most essential constituents of the chain ornaments have probably been enumerated. In the later chapter on the plastic art of our Indians I shall come back to details, insofar as all kinds of figures were also carved and ground.

I am unable to say to what extent useful and therapeutic effects were attributed to individual objects. That the "ornament" was often "talisman" is shown by the fact that, as mentioned, children and pregnant women were the most bedecked. If the remains of a medicine were also hung around, this, too, did not originate from a sense of beauty. The grass beads of the Bakaïrí greatly resembled fine fish-bones, but I obtained such a chain only with the greatest difficulty. In the eyes of their owners they were decidedly "more beautiful" than those with fish heads, because they were rare.

Dashing and painting. Why do the Indians dash themselves with all color, either with black, like those who are less familiar with the arlous bush, or with red, as the others prefer? To frighten the enemy by means of display and disfigurement? This is certainly a practical use, but only for this particular instance.

Could the love of color explain everything? If so, we are obliged to recognize the delight in black as a primary emotion of pleasure. In that case we should have to note with amazement that a natural source has eluded our Indians, a source used so profusely in Polynesia, for example, and one that is abundantly available for this purpose even in the rainforest area which is relatively poor in flowers -- neither men nor women adorned themselves with flowers. I believe the only question that Antonio asked me of his own initiative was [illegible] "Why do the whites wear flowers in their hair?" The idea that it is done in order to adorn oneself with gay color was wholly removed from his way of thinking. No, the gay parrot feathers only later developed into colored ornaments. First came the pleasure in the hunt or in animal life and the boastfulness concerning the hunter's

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of the Paraguay that they wear, not the cuff, but the string. "The men tie only the glans around their abdomen by means of a fine hair thread, so that they keep themselves free of insects and are not hindered in running."

All methods, with slight variations, achieve the same result, the covering of the glans, either by simply encircling the preputicum or by tying it up besides and even also enclosing it in palm straw.

As for the women, I have mentioned that they all remove the pubic hair.

The loyd women, who adorned themselves with neck chains and wore thick, rolled-up palm-leaf strips resembling tape measures in their pierced ear-lobes, went about completely naked.

The Tremembé women wore a band of soft, greyish-white hair. It was twisted into a rope so that there was concealment only within the most modest limits and surely could not have been intentional, since merely a wider strip could have been used. They rolled a long, narrow, folded hair-strip up a little at one end, held the little roll with one hand pressed against the lower corner of the mons pubis, twisted the free strip around themselves several times with the other hand, and drew it up toward the back between the legs, came to the front again to the little roll, pressed it to them with the strip drawn across it, and turned back over the other hip to the small of the back, where they twisted in the free end and tied it securely.

The Sanuá women likewise had the soft, grey hair band, which they replaced by a black one during the menses, but they fastened the band to a hip cord. Twisted in three to four, three to four fingers wide, it ran, becoming narrower, over the fissure of the vulva and the perineum to the small of the back and was again tied to the hip cord. [illegible] tightly embracing piece of bark was also worn around the body. See the illustration, "Sanuá, Mother and Daughter" /see p.189 /.

/2nd com./

embedded individual crystals of olivine and quite a number of quartz granules. The blades, 11-21 centimeters long, are usually evenly cylindrical, but some are round in the center like a roller, taper toward the rear, and have a broad front end with a bow-shaped cutting edge. Without any lashing, they fit into a wooden handle 0.5 meters long on the average, which consists of a cylindrical upper piece bored crosswise and a thinner handle set off from this like a reed shaft from its spike. The stone points inserted in the dorn and the ornamental stones of the neck chains are made of the same diabase. The Tsunad ground the blades to a point on their stones and bored the ornamental stones, besides them, only the neighboring Teulepin did this. The others either simply sharpened on the river sandstone the ones that became dull. Shells and stones were bored with a twirl-borer. A triangular, hard splinter of stone was clamped to a small staff, and, to be sure, at both ends so that one could alternate them, and was secured by cord lashing. The little staff was almost half a meter long and was twirled between the hands. If stone was to be bored, sand was added. This is all the Indians achieved in the working of stone; they had

Fig. 23.
Twirl-borer.*
(1/2 nat. size/ as drawn in the original illustration/.)

*The twirl-staff is represented discontinuously.

/Zeit conn./

be broken off evenly. A scarcely less important tool was furnished by the *peixe cachorro*, or dogfish, called Cynodon zoologically, which has in its lower jaw two pointed teeth three to three and a half centimeters long, each projecting upward through a hole. The edge of these teeth, ground knife-sharp, was used for cutting, but chiefly for puncturing, for example, in connection with tattooing, for scratching, for example, in decorating the tortoise spindle disks, and for boring reeds, as in the case of the arrows, in order to put through the threads for fastening the feathers and points. //206// The triangular pieces of gourd which, as the Bacairi, represented the most important instrument in the little surgery of the Indians, cf. Figure 15 /see p. 178/, were studded with the small, pointed teeth of the walrus fish, Erythrinus. The little teeth of the agouti, Dasyprocta agouti, served the same purpose. Of the rodents, the capybara, Hydrochoerus capybara, furnished indispensable scraping chisels with the front teeth of its lower jaw. The teeth, six to eight centimeters long, was fastened to a piece of *ubá* reed with cotton thread, or two teeth were lashed together and cemented with a little wax. /Figs. 23-26 appear here./ The arrow holes were likewise bored with the agouti teeth. Monkey teeth, pierced at the root and artfully plaited together into a chain, were a favorite belt or neck ornament.

Bones. Arm and leg bones of monkeys, which were kept in thick bundles in the little reed basket at home, served as arrowheads. They were ground to shape and, with their hollow tubes, mounted on the stick between the arrowhead and arrow shaft. The tail radiation of the ray was likewise an arrowhead. Small, pointed bones were added as barbs. //207// Mammal bones had many uses the skin smoother with the scratcher was rubbed with the thigh bone of the deer; we saw a splinter of a jaguar bone pointed to pierce ear holes; the wax smeared over the lashing on arrowheads was applied with a bone. The front claws of the giant armadillo, Dasypus gigas, served men, as well as the animal itself, for digging and grubbing up the ground and were the earth hoe of our Indians. The spindle disks in many cases come from the ventral piece of the tortoise shell, which was broken to pieces with a stone. Jaguar

/207 cont./

Jaguar

[171] [237] [301] [324] claws were worn as neck chains, fish vertebrae on the belt cord; a bone stuck crosswise through the nasal septum adorned the old Bakairí.

[171] [237] [301] [325] [324] Shells. Flat river shells were extensively used for cutting, less for cutting through than for scoring longitudinally, for scraping, planing, smoothing. The work shells brought back from the Kamayurá /Fig. 27 appears here/ were identified by Herr Professor von Martens: tyutsí, Anodonta, was the shell for scraping the mandioca root, "manióka-pináp";

Fig. 23. Dogfish.
(1/1 nat. size /in the original illustration/.)

Fig. 24. Piranha.
(1/2 nat. size /in the original illustration/.)

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Fig. 25. Front claws of the giant armadillo. (Grubbing hoe.) (2/5 nat. size /in the original illustration/.)

Fig. 26. Capybara teeth. (Scraping chisel.) (1/2 nat. size /in the original illustration/.)

the women sat on a couple of pieces of bamboo placed together, and they scraped, scrubbed, scratched, until their legs disappeared in the heap of parings. This shell also served as a plane to smooth the handle [322] of the stone ax or the oar by means of finer scraping, not with the edge,

/207 cont./

[171] but with a hole made in the center. The people bit off the outer-
[239] most shell with their teeth and knocked the planing hole into it with
[412] the pointed akurí nut. Another type of Anodonta, ita-í, "little
[302] mussel," was also used for the fine scraping of wood. This and the
[415] other types were also used to store the pigment with which one painted himself red or black; they were usually hung on the hammocks. A second large shell for scraping roots was itá,
[825] "mussel," a variety of the Leila pulvinata Hupé, brought back from the Araguay /Araguaia/ by Castelnau. With the largest species, itá kuraá, /208/ Unio orbignanus, the bows were smoothed, and, to be sure, with the outer surface of the shell.

Fig. 27. Knife-shell and plane-shell.

[825] A flat Hyria, itá mukú, was interesting because it had a sharp, pointed extension with which pikí fruits, for example, were opened. It corresponds best to our pocketknife, an instrument that was regarded very disapprovingly by the Indians because they were able to open it only with indescribable effort; they were as clumsy with it as we with the unfamiliar twirl-borer. The shell was hung around the necks when one set out on journeys; the fish and game animals caught were cut open with it; the shell was used to hollow out the little depression in the fire-stick, in which a second stick was twirled to the glowing point; for
[301] all carving of wood it was indispensable. Snail shells were used in many ways: pieces of Bulimus shells were used for chain ornaments. Cf. page 170. Orthalicus melanostomus sometimes dangled in thick hangings on the mask costume.
[825]

/206 cont./

Feathers lend wings to the arrow, on whose shaft and two split halves of feathers are sewed opposite each other in spiral form. Otherwise they seem to be used exclusively, but in great volume here, for ornament, such as ear feathers, feather crowns, feather caps, feather arm bands, feather chests (among the Kamayurá), and in hundredfold decoration on small ornaments, where little colored bundles hang on hammocks, combs, gourd rattles, arrow throwers, masks, etc. The most magnificent material was available, from the yellow, blue, red, and green of the macaw, toucan, weaver birds, and parrots, from the beautiful stripes or speckles of the cotinga, falcons, and owls, to the shimmering white of the herons and storks or the black of the urubu vulture. The big, broad, black-and-white striped flag of the Harpia destructor was magnificent.

The spoils of hunting and fishing therefore offered an abundance of the most necessary things. In particular it furnished tools for cutting, scraping, polishing, piercing, boring, assembling, and digging. Agriculture assured the natives a sedentary existence and improved their economic condition, but they still remained fishermen and hunters, though to a lesser extent. They were hunters without dogs, fishermen without hooks, farmers without plow and spade. They afford us an excellent example that teaches us how manifold the methods of work for the purpose of making a living could have been before the possession of any metal technique, an example that warns us about overestimating the importance of stone implements, which, of course are preserved the best and most plentifully for posterity, and about throwing indiscriminately into the great pot of the Stone Age everything that comes before the use of metal and, in comparison to the small span of time established for this, must embrace unimaginably long periods.

If one judges culture according to the extent and thoroughness with which the surrounding nature is exploited by the human beings, then our natives certainly did not stand on a low level. They hunted and fished with arrow /209/ and bow, they fished with net, catch-baskets, and weir-baskets, they had their fish

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probably to his great satisfaction, would not know -- I do not know whether in all parts of Germany -- countless examples of his paint fish, the rhombus with the center dot, incised, scratched, and painted on our trees, walls, doors, exactly as he makes it. Woe to him who has once formed the habit of seeing this Indian paint design wherever it appears among us. If he wanted to get away from it, he could no longer set foot in a railroad station, an avenue of trees, a scenic spot, a church, any place where people pass by, for it seems as though an unknown, mysterious society had conspired to pursue him with it. He finds it in the bark of ancient forest giants, he finds it in freshly fallen snow.

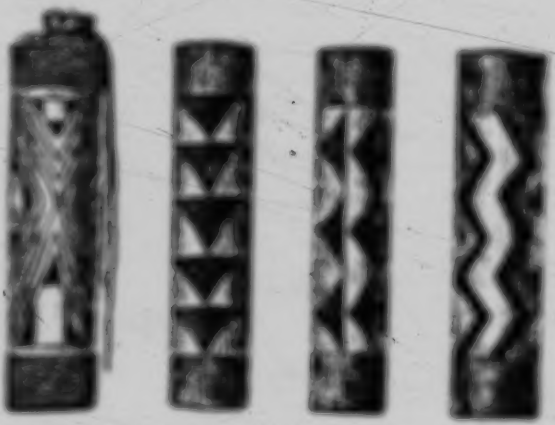

Fig. 60. Dakota buck-sticks with the designs mnemaka, ahuti, hu, and maka. (1/4 nat. size /as shown in the original illustration/. Cf. the following page /see p. 378/.

The Dakota Indians made no secret of their delight in the ahuti. A diagonal bar band would not have offered them the model. If they have the geometric conception of a triangle, they owe it entirely to the ahuti. It would not have spontaneously occurred to them to draw triangles. Among the pencil drawings on Plate 17 /see p. 386/ there is an ahuti which a Dakota, unasked, drew in my book for me. In the frieze, Plate 21 /see p. 391/, a large angle specimen is shown in no. 13, in 14 we see the ahuti joined into a flat zigzag band.

/263 cont./

No. 15 shows them in a strange succession, two adjoining ones touching only at one corner and alternately at the upper and lower edge of the back board. In No. 16 four ulwin lie with their bows alternately against the lower and upper edge and are separated somewhat by diagonal bars extending from bow to bow. The bars represent the grossly thickened grass strings and are analogous to the mereulu fish-net.

If I drew an equilateral triangle for the Sekaiff, they laughed happily and cried "ulwi." It often appeared on their drinking bowls, covering the entire surface in a neat arrangement, and the dividing lines were put on with the awareness that they were originally strings.

/266/ The four back-sticks of figure 68 /see p. 194/, wooden cylinders which were worn on the back on strings for festival adornment in the East Sekaiff village and represented stylized mandioca digging-sticks, show us various designs painted on in black in attractive execution. The first shows mereulu fish, the third hanging bats, which we shall also come across among the Asaro, the fourth the ogwa snake corresponding to No. 12 of Plate 21, the second ulwin. Seven, as far as I remember, does the ulwi triangle occur as a triangle composed of only three lines, except in the pencil drawing on Plate 17. The triangle is always filled in and thus given an even more direct impression of the concrete original. /Figs. 69 and 70 appear here./

On Sekaiff whitewash sticks, cf. chapter "Mask Ornamentation and Dance Ornament," III, illustration /see Fig. 122, p. 382/, signage of the same kind as those on the back sticks occur and here, too, are regarded as the picture of a snake.

The back sticks also gave us two more very strange decorations. One of them, to our eyes different from the mereulu only by the smallness of the filled-in corners, was a grasshopper, ulwiga of the Sekaiff, nuldin of the Tuef. The design was combined with that of the mereulu fish, the long lines extending from the corners of the rhombus are the grasshopper legs.

/296 cont./

The other decoration refers to a "small bird," yetiamáa, of the Bokáðí, which I cannot identify more specifically. One can easily see that it represents a flying bird. But the Indians demand more, they insist on the yetiamáa.

The Asanó decorations are characterized by the most extensive stylization. In the "artists' hut" of the village, numerous designs were painted over the doors and on the wall posts, the most remarkable of which are assembled on Plate 22, "Asanó ornamentation" /see p. 295/. All of them are made up of triangles and rhombuses. Whereas the Bokáðí painted with white lines on blackened bark, the Asanó applied black color on a light wood background or incised the design and rubbed color on afterwards. My cousin therefore used to call his Asanó colleagues black-artists and his Bokáðí colleagues plain-artists.

/297/ No. 5 is a genuine, quite pleasing nzonzolu design. No. 6, too, is supposed to represent nzonzolu fish. The same word, ngonguewué, was given for both. This is, to be sure,

Fig. 4A.
Bark stalk with grasshopper. (1/3 nat. size /as drawn in the original illustration/.)

Fig. 5B.
Bark stalk with birds. (1/3 nat. size /as drawn in the original illustration/.)

the only example in which the nzonzolu rhombus is filled in, not only at the corners, but all over. On the other hand, the net, inside the meshes of which the fish are worked in, is treated in greater detail.

/[illegible]/

the animal motif is predominant here. Aside from the fact that the pots are made to look like gourds, from which they probably arose, it is solely and entirely a matter of imitation of animals. Only in the dance art is there an equally inexhaustible abundance of motifs which arise from the joy in the hunting life and its adventures.

The plastic art, too, still permits one clearly to recognize that it was originally merely descriptive. We must not expect to be able to trace its course back as far as in the case of drawing, the best efforts of which still remain a sort of cartographic enumeration of the characteristic features and preserve these even in the geometric modification, but we have here another indication which is no less clear. In the fashioning of bodily forms the manner that is being worked on comes to the fore much more than in the incising of lines. Just as rhyme often furnishes the thought, so does a form already present often furnish the motif. Thus, there is a very striking fragility shown in the characteristic features that are stressed, any small accentuance is sufficient to define the object as a particular creature. On a higher level, the union of arms a summit with a finely executed motif, and this then splits into geometric stylization exactly like the drawings.

/[illegible] small clay figures. The meagre characterization is most striking in the small figures which are kept as the work charm, mostly those of babies and very small children, between the seed kernels, the doll heads, and the nut heads. The material is wholly unimportant. A piece of the convolution of the cone-colored snail shell has an edge which runs into irregular projections and indentations that is a crayfish. The fetish cut lands and lift out of the shell of the ceramic bowrie, Cypraea [illegible]. We see a shield-shaped piece, the body, which at the bottom continues into a narrower tail and at the top into a sort of neck piece (Fig. 63). This "neck piece," however, is the head, commonly pierced at the side to receive the string, and seems to be treated quite subsidiarily. If the tail piece is notched like a fin, we have before us a fish instead of a bird. /Figure 63 appears here./

/[illegible] conn./

In like manner, small pieces of the greenish, black-speckled stone of the stone axes are fish if they are flat, or birds if the roller-shaped body flattens out into a tail. Stones is helped along somewhat by grinding. In Figure 64, page 303, the first two chains show pierced stone disks (two to three centimeters in diameter) and stone cylinders (three centimeters long) between the nut-beads, such as are made by the Tsimshian and Tsetsenis, in the third, the figures of the Nahuqud are made of clay. In the fourth copied by them out of the transparent, amber-like pearl resin (Hymenaea). the third chain also contains an amber bead. A bird is strung on the first and fourth chain. The stone bird, with a small knob recognizable as a beak, is designated as a dove. The pear-shaped stones of the days, in a small size, are also seen on the chains, tied on, not pierced, and, to be sure, we also found them imported among the Nahuatl, who have neither stones nor throwing sticks.

Similar figures are carved out of sea shells and bones. Among the Nahuatl we acquired a

Fig. 63.
Bird figure made out of mussel shell. (1/3 nat. size /as drawn in the original illustration/.)

piece of bagpipe fish-bone seven centimeters long, a figure with bow-shaped flexed sides, which represents a quadruped, while a smaller piece represents a toy with the tail and beside it the ventral fin. Unfortunately, I discovered too late that there was always a definite meaning attached to the figures and am therefore unable to say what some of them mean. All guessing is pointless here.

/270 cont./

know figures. Anyone who still feels confident about always being able to interpret the pictures and figures of the Indians I should have liked to have had beside me in the hut of the Bakairí which contains the large house, not so much because of the painted decorations, as because of a plaited design above the door. When the master of the house had explained the pictures to us, he led us to /271/ this door, as though he wanted to say: "Now here I have another little work of art." There was a plaiting made out of thin, black twigs lying crosswise and yellow straw stretched vertically. One saw two rows of squares between these rods, divided alternately in a diagonal direction from top left to bottom right and from top right to bottom left in such a way that each of them was made up of a black triangle of twigs and a yellow triangle of straw. The Bakairí explained these triangles as "swallow feathers," "bird feathers." The

Fig. 64. Small door-figure. (1/2 nat. size /as drawn in the original illustration/.)

bird is a black and yellow swallow,* while the fish is black and white.

* Erroneously described as half black, half "white" in my book, Die Bakairí-Sprache /The Bakairí Language/, p. 38.

Apparently the yellow triangles of the design represented the wings. It is by no means a matter of a casual design, for neither its special

/283 cont./

birds, often painted red. In illustration 73 /see p. 318/ we see a harpy dove; the figure, 13 centimeters long, with the short wing stumps, turned out very stiff.

Wooden figures. In discussing the dance ornaments I shall deal with the carved and painted wooden masks separately. The Bakairí, whose festival finery consisted mostly of straw caps, straw suits, and straw animals worn on the head, carved birds of light wood for their headpieces. In 1894 we brought back from the Batovy a wonderful head-structure (illustrated in Durch Centralbrasilien, page 322 /see I Steinen, this file, p. 161), whose seven colorfully painted birds are mounted on three long reeds wound with flocks of cotton, /284/ birds which at that time I took to be swallows, but in the meantime have been able to identify as sanyoni (Tanagra sayaca Linn.). Those shown in No. 74 are similar birds, the larger of which represents a falcon, the small one the rumble dove or-ã mamarion (Columba cinerea). There were many of them in the third Bakairí village on the Kuliseu. The neck is sharply set off from the body, a few lines show the markings of the feathers and a long stalk stuck

Fig. 74. Wooden figures: falcon and mamarion. Bakairí. (1/3 nat. size /as shown in the original illustration/.)

Fig. 75. Wooden fish of the Batovy Bakairí. (1/7 nat. size /as shown in the original illustration/.)

[301]

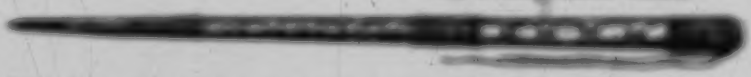

Fig. 76. Mandioca digger on a back-stock. Bakairí. (1/8 nat. size /as shown in the original illustration/.)

through the body on the right and left and with an ends coming together again at the bottom represents the legs.

/[20] cont./

The tick, 17, has four knobs on its head, which are probably supposed to represent maxillary feelers and mouth parts. The notched edge is most amusing. It reproduces not at all badly the general impression of the creeping and crawling of the eight crooked legs, which, in the case of animals that have sucked their fill, form a wreath at the top of the sac. I do not know whether the insect, 18, bears up under zoological scrutiny. It is cyclops, like the Amiltu, one of which it is supposed to represent, as far as I understand my informant. In No. 19, the crayfish, we note richly scalloped extremities and a tail fin. For eyes it has a pair of small knobs in which is pierced a fine little hole.

Fig. 99. Suyá toad-pot. (1/3 nat. size /as drawn in the original illustration/.)

In conclusion I am adding a pot (diameter 12 ½ 13 centimeters) with a human representation. It is too much to demand, however, that anyone should acquire anything human about it. The woman artist who brought it to us dwelt with laughter over her creation. She wanted to make a toad-pot and had already copied the tail and leg projections, as well as the head with the bulging eyes of toad form. Then, when she was modeling the wide mouth and it happened to turn out open instead of closed, she noticed the similarity with the much-ridiculed lip disk of the despised Suyá, which stands out in front of the teeth of these Indians like a monstrous snout. She laughed about it, set the stiff mouth flap nearly perpendicular to the toad face, and called the pot a "Suyá figure." Thus, for once, an ornament of the men was used as a motif by the women, analogous to the phallic motif, which was so popular among the gentlemen artists.

/328 cont./

the implement. The Kaitish give it the same yilia, lyula, which is their word for thunder and lightning combined, something like "thunderstorm." If we wish to speak as they do, we must not call it "lightning," as I did at first, but "thunder," according to its sound. By means of this Kaitish word we also gain an explanation as to why the whirler stick was used precisely for rainmaking by the Australian medicine-men, who can fly to heaven with it and who carve figures of water flowers on it. They produced thunder and electrical storms with the magical stick; the idea of rain was secondary.

Fig. 122. Ear feathers. Kaitish. (1/3 nat. size /as shown in the original illustration/.)

Feather ornaments and diadems. I have already listed on page 317 the birds that furnish the most important feather ornaments. The feathers were worked into diadems, especially those of the arunta, the pitta, the pardi (Cacatua), and the falcon. The tail feathers of the arunta were usually put on as the central section of the diadem, where they towered high above the other smaller ones. The lower quill end was turned in and tied to strings in order to cover the exposed quills, a band made of small red or yellow feathers was placed all around. Feathers tied to a straw wreath were made into a feather wreath encircling the head. Feather hoods were made by tying the feathers (preferably white ones from herons and storks accompanied with small-colored feathers), and, to be sure, the

/308 cont./

larger ones, near the center into the median of a cotton net. When the net is pulled over the head, the feathers stand up in a cone. Feather bands were worn for covering the edge of the diadem, around the forehead, and chiefly, rather loosely knotted, around the upper arms.

Ear feathers. The Bakairí preferred to wear yellow Cassicus feathers, cf. the masks on page 301 and Plate 6 /see p. 61/. The ear feathers are stuck into balls or fastened to small or large masks of wood. The 24-centimeter long feather outfit of the Kamayurá are very dainty and colorful. Figures 123 /see p. 301/, unfortunately, cannot reproduce the magnificent colors. I have discussed the nose feathers of the Bakairí on page 168.

Only the Kamayurá had feather cloaks, or more properly long feather ropes, which hung down over the back from a neck cord and were put together with the feathers of the vulture, sparrow-hawk, crane, duck, and plumage. They belonged primarily "to the yakui dance," yakuí-ky. Long feather hangings fell in front over the forehead. The Kamayurá also had bunches of human hair, 20-40 centimeters long, which were plaited on a head-net and used in the yakui dance. In addition they also wore small animal skins and stretched pieces of skin up to about one-fourth of a meter long to the dance.

/309/ Cheaper diadems were plaited out of reed, see Plate 6 /see p. 61/. The Bakairí and Nahuquá in particular were conversant with this adornment, which they skillfully plaited out of strips of bamboo or stuck or mostly wrapped and entwined by alternating black-colored strips. Among the Nahuquá little reed rods were also set on in a star-shaped arrangement, like the long cornet feathers of the feather diadems. We also see plain pieces of hard bast (from palo de hule) tied around like a diadem, the hard stuff over a piece of paper skin as a diadem, cf. the illustration on page 81. Finally, the Kamayurá had cotton caps which, like the reed diadems out of the feather diadems, for their part belonged out of the feather head, as the technique shows.

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All feather ornamentation, except for an occasional feather stuck in the ear, especially among the Bokadil, belongs to festive occasions, including the storm exception. It is the same with the feathers as with the body painting.

Children's games. Among the Bokadil we saw small balls wrapped together out of maize straw, instead of the usual long feather, a ball of maize straw was used-made. There were rubber balls, huge ones, among the Aundi. The sap of a figueira /Ficus/ or the mangabeira is rolled into a little ball on the chest, steeped in water with ashes, and the ball punctured all around in such a way that on the outside it looks as though it were covered with pinning. The balls are dyed red with urucú.

Tops were made from the unripe pyrene (Acrocomia lasiospatha) or Mucajá. These as big as a cherry, it was pierced and pulled onto a small bamboo stick so that only a small part of the latter emerged, and here it was wound with a tuft of cotton flocks to prevent it from sliding off. The top would spin upward on the long handle. Several such tops were set in a pot and made to spin together.

We must count the wrestling described on page 80 among the games of the adults, but children liked to practice wrestling. The same was true, of course, of shooting the bow. We also saw children's throwing sticks. Older children played with the heavy clay dolls. I was asked several times to perform a sort of test of strength in that I was supposed to lift a boy up in the air with my toe arm. I may add here the observation that the Indians were unable to balance a pole on one finger.

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Chapter XII.

I. Law and Custom. II. Magic.

I. Property. Kinship. Marriage. Incest. Barter. Names. Birth. Cousade and its explanations. Burial.

II. Sorcery in various stages and on various levels of culture. Dream experiences. Fear and trust. Good and bad medicine-men.

75 /214 cont./
first and foremost *anabé* /Hymenaea/, then copaiba, the white or yellow sumpuhuh /*palva de flor branca ou amarela*/, the sucuúba, the pindaíba /*Xylopia*/, etc. Following this, the first concern of the curer (*pajé*) called to [illegible] the sick is to extract the sliver of wood that causes the discomfort, which is achieved by sucking on the patient.

Sometimes, in spite of the treatment, the latter dies. Then the dead man is painted with urucú (*annato*), these are put in his ears and nostrils the feathers that adorned them in life; his belongings (*pertences*) are gathered up, such as bow, arrows, etc., which die deposited along with their owner /215/ in the hole that will serve as grave, well covered with earth stamped down with the feet. In the afternoon the shadow rises in the glow of the *curiango* (*Nacunda*, *Caprimulgus*) and comes to drink *mingau*, which was placed at the grave, on the spot that corresponds to the head. After a while it no longer returns.

The Tacanas also speak of *yenluira*, which is equivalent to our *lobisomem* or lost souls and, it would seem, are the shadows of those who died a violent death. The following passage describes more clearly what is said concerning these beings.

Yenluira goes wandering in the afternoon, as the *pajé* is all here; it has holes for eyes; it wanders through the house; manioc is its food; it wanders in the cultivated clearings; *carapanãs*, bugs *de pau* ("wood insect") and ants are its food; it comes to the house to drink *mingau* (*pajé*); take the food of the *yenluira* outside, take both /*manioc cakes*/ and *chicha* /*fermented manioc flour*/ (*pajé*), at night, in order to sleep, turn rubber, rub it on the door, on the door bar (*pajé*). "Here" is the *yenluira* does not come in, the mother cooks and he does not like the smell. Take his food to the grave; if you do not know the sing (*pajé*) of the *yenluira*, he does

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/24 cont./

231 a tobie made of wrought and provided regularly with meat, if possible monkey meat.

178 Among the various crafts of the Kuikuru Bakairí, pottery-
223 making, plaiting, and spinning were still maintained in the
486 ancestral form. Food preparation was also still the same as
283 described by Karl von den Steinen 56 times past. The only
254 essential difference appeared in regard to woodworking, for
179 which at this time metal tools were used, so that this craft no
322 longer depended on stone axes, drill with stone points, chisels,
412 and the teeth of fish or other animals. Another acquisition by
301 the various expeditions which had passed through their territory were ear pendants of multicolored glass beads with which men, women and children, especially, were well provided. Europe-
241 clothing was seen only in exceptional cases. Thus the first man who came out of his house in Western style to greet me had a
291 raincoat which he had been given at the time of a visit to the Rio Paranatinga styles and which only had never been washed since. As a rule the aluc (small triangle of bark) was the sole
291 garment of the women and young girls, and a few
292 brand belt and body paint the men's apparel.

114 When Karl von den Steinen visited the Rio Kuikuru Indians
36 the first Bakairí styles, called Morgers, consisted of only two
34 large houses of ninefolk and one small house for fiesta, with an
345 oval floor, while the second and third styles each consisted of three large houses of ninefolk and of one house for fiesta. The
61 number of houses in Bakairí styles at the time of my stay among these Indians had increased, and for this reason I do not
114 share Dr. Hermann Meyer's observation that this tribe is
36 already "greatly declining" at the time. (30) No doubt there
161

30. Hermann Meyer, Ibid., p. 126.

were then only two Bakairí styles on the Rio Kuikuru, the two Morgers, already mentioned by Karl von den Steinen, and the

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[51 cont.]

specimens collected by Karl von den Steinen which often said to represent him. In the base, dark color of the outer surface of the vessel, brown paint is applied on the walls in parallel vertical strips and on the bottom of the vessel is curved lines emerging from the circumference of a circle whose center is the center of the pot bottom. The height of this pot reaches 11.5 cm. and the diameter of its upper rim, 20.5 cm. Two other fired clay vessels, both smaller, are represented in Figures 28 and 27, one of which (V.B. 3877) has a height of 11.5 cm. and an upper rim diameter of 21 cm., and the other (V.B. 3874) a height of 12.5 cm. and an upper rim diameter of 20 cm. Of the other objects from the region of the upper Xingu River most were ornaments. The necklace shown in Figure 26 (V.B. 3917) and made of small shell disks (diameter: 0.8 cm.) and a large stone bead was given to me in Aldeia Leque by my old friend, the Bakairí Kaelá, as a particularly precious object from former times. Other ornamental objects in my collection are shown in the following photographs:

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Figure 24, a. A necklace of small shell plates [Ampullaria] (V.B. 3926. Length of the plates, 2.5 cm.).

[26] Figure 25, c. A necklace of shell disks with a *zoomorphic* (bird) pendant of fruit rind (V.B. 3904).

Figure 25, b. *Zoomorphic* stone pendant for a necklace.

Figure 25, a. Feather diadem. (V.B. 3908.) Length 46 cm. Width 9 cm.

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Among the cultural goods of the Bakairí which we must also regard as products of the native industry, but which, in contrast with those just described, were apparently made by the Bakairí of the Aldeia Leque Post themselves, we may point out first of all the various kinds of plaited objects, because they will serve to complement on various points my previous publications on Bakairí plaited objects. (44) For the reason I shall

[113]

44. Max Schmidt, Indianerstudien in Zentral-Brasilien, loc. cit., pp. 330-371.

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Fig. 23. a. Shaman of Southern.
b. Pendant for a necklace.
c. Shell necklace.
d. Pendant for a necklace, of a human figure
Sukuma-Kinguana in bundles Lapes.

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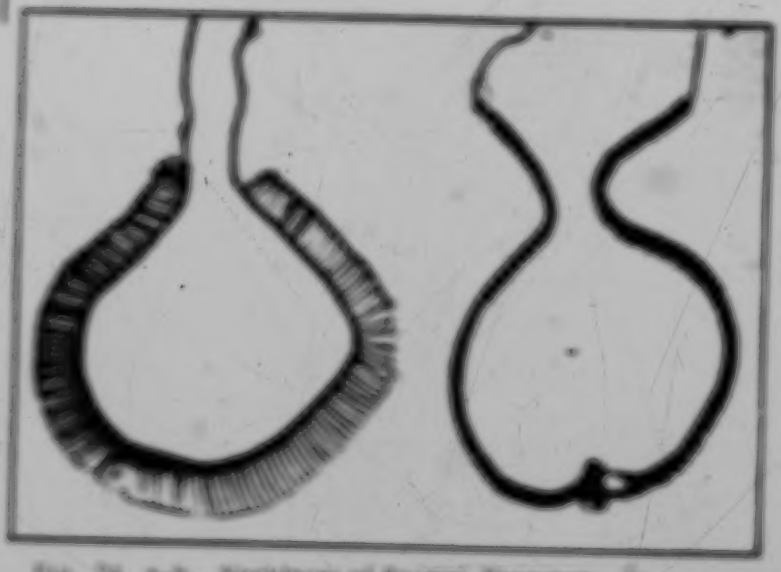

Fig. 24. a-b. Necklaces of Sukuma Kinguana. In
bundles Lapes.

[P. 71-A]

and was combed with a comb (*nahjik*) made by inserting slender cane teeth into a cotton holder.

Although clothing, in the strict sense of the term, was inconsistent, the Barasti used, on ceremonial occasions, beautiful, skillfully made ornaments. An important ornament was the *ariga*, a feather or feather headdress strapped to the forehead. The *ariga* was made by fastening a row of green parrot feathers to a cotton band, above which was fastened another row of yellow oropendola bird feathers. Two long blue macaw feathers were set in the center so as to stand straight up above the forehead. The *ariga* was worn only by men. These headdresses are still used, for some were seen in the village of Sitalo Lepan.

There were at least four kinds of necklaces. The *napatawa* was made from small thin round disks of white or pink snail shell, as many as 400 being strung on a string. This necklace was worn around the neck by women and around the waist by men and girls. The *dwidaba* was also made from snail shell, but the disks were oblong with holes in both ends through which strings were passed. Although the *dwidaba* was particularly used by men, women sometimes wore it together with the *napatawa*. The *anmaliga* was a necklace made from black disks of tucum palm nut and could be worn by both men and women at all times. Both men and women also wore necklaces made from the teeth or claws of the jaguar called the *dabajiri*. The Barasti still use the *napatawa*, *dwidaba*, and the *anmaliga*.

Besides necklaces, the Barasti used a variety of other ornaments. The *apawal* were armlets and anklets of cotton material decorated with feathers of different colors. The armlets, which were about 2 inches wide, were fastened tightly above the biceps and were believed necessary for the development of the muscle, while similar bands were below the knee and around the ankles. Both men and women used the bands. An American missionary who experimented with Barasti arm bands claimed that they caused him a great deal of distress but he has observed no ill effects among the Indians. The *pai* was a feather ear ornament made from red macaw and yellow parrot feathers suspended from the lobes of the ears. Holes in the ears were made with a sharpened jaguar bone or with a sharpened deer heather. The *tapikaina*, worn only by men, consisted of two blue macaw feathers

placed in a hole in the septum of the nose, so that the feathers swung one on each side of the head. Although the *palde*, or scratcher, was not strictly an ornament, it is mentioned here because it had ritual meaning. The *palde* was made by setting fish teeth into a gourd holder and was used for scarifying the skin of the arms, legs, chest, and back so as to cause bleeding. The wounds were first washed with water and later smeared with the juice of the *wabiwa* vine. The *palde* was used by boys and girls during puberty seclusion and by adults who had sores on their bodies. It was believed that the use of the *palde* made people strong and healthy. As far as could be ascertained the Bacairi did not mutilate the teeth, genitals, or other parts of the body. There was no sign of tattooing, but pubic hair was carefully pulled out by both men and women. Formerly the Bacairi kept large birds, believed to belong to the eagle family, in their villages for their feathers. The Brazilians call the bird "harpia" and claim that it is still kept by the Indians in the Xingú Basin. The "harpia" was captured by shooting it with a blunted arrow, and it was kept in a special hut and fed. Villages often had several of these birds in captivity, the feathers being used particularly for feathering arrows. Parrots and macaws were also kept, their feathers being used only for ceremonial decorations.

SUBSISTENCE ACTIVITIES

Vegetable foods formed the basis of Bacairi diet, with fish and meat taking second and third places. The principal animals hunted were monkeys, deer, wild pigs, tapir, and the jaguar. The jaguar, however, was not eaten, but was hunted for its skin, teeth, and claws. The principal weapon used was the bow and arrow. Hunters would stalk game alone or in groups with the aid of dogs driving game into water or into steep rocky enclosures. There is no mention of the spear being used, but deadfalls and pitfalls were used. Many varieties of large fish were shot with the bow and arrow, either from canoes or from the river bank. Lizards, turtles, and a wide variety of wild fruits, roots, tender shoots, and honey were collected at certain seasons of the year.

The major part of the food supply, however, was obtained through agriculture. The Bacairi cultivated bitter manioc, *dpa*; sweet manioc, *tsiej*;

891 The release from seclusion was signalized by the feast of *tadeuwáto*. The parents of the young people accumulated much food and went on a big hunt on the day before the feast. The chief and all the villagers were invited to the ceremony during which all the Bacairí songs and dances were performed and the young people were presented gifts by the villagers. The girls would now take the strings of beads from around their waists and wear them around their necks and their mothers would give them cotton cords which they put around their hips and to which the *aluri* were attached. The boys and girls were now eligible for marriage.

MARRIAGE (TODOHOKŪINLE)

584 Marriages were arranged by parents or by older brothers or sisters. The father and mother of the boy, for instance, would take presents of ornaments and food to the parents of the girl. If the parents of the girl accepted the gifts it meant that they favored the marriage, and if they refused it meant that the suitor was not acceptable. The marriage ceremony took place in the girl's home, the date being arranged by the parents. At the girl's house the young couple were seated side by side with linked arms. They were then given advice by their respective parents and relatives. Marriage was not considered a period of ritual danger, nor were extensive feasts given. It appears to have been an affair involving only the families of the young couple.

BURIAL (EPIODÍLE)

764 The body was painted, ornaments were put on, and then the body was wrapped in a hammock and buried in a grave with the feet to the east so that the face would be toward the rising sun

768 Although old and worn objects were burnt, most of the property of the dead was shared among the relatives. The part of the house occupied by the dead person was washed, and clean sand was sprinkled on the floor. There was a mourning

765 period (*logúna*) of 1 month, during which the immediate relatives were in a state of *wánki*.[1]

SHAMANISM

775 When a person died, the ghost (*kudópe*) went into the sky or into the water or sometimes wandered upon the earth. Ghosts of the dead often

[1] [ie. a state of ritual danger]

Geographically the post is situated ideally on a high land removed from the river and cleared of all vegetation, the jungle appearing only as a narrow fringe along the river banks. Like the rest of the high plateau it is wind swept, and generally pleasant. It must be added that contact with white people, such as is had when a small group of natives go to Cuyabá, has brought syphilis to them, and it may be their mortality is due to this.

One occupation enjoyed in former times is denied them, and that is fishing. There are practically no fish in the Paranatinga, at least up to where the post is located. Since meat is gotten only on rare occasions, and no hunting is done, the diet is mainly one of vegetables and considerably poorer than when they were living in their original state. This may also explain their lowered resistance to disease.

Very little museum material which represents their own products can be collected from the Bakairi. What has not been gotten from the Inspectoria has been brought back on excursions to the Kuluseu. Pottery has not been made since their coming to the post, according to them. The huge vessels that they possess either have been brought with them from their former homes or bartered from the tribes on the Kuluseu. It is claimed that the proper clay cannot be found in the neighborhood of Simão Lopes.

Arrows are still being made, an iron nail generally being substituted for the old bone point, but most of the arrows also come from the Kuluseu.

For the old hammock made of palm-leaf fibre the cotton hammock has been substituted, but the same open net style has been kept.

Mussel shell ornaments have also been bought from the tribes of the Kuluseu. In brief, almost anything that is found in their village must bear the suspicion that it is not a Bakairi product.

However, they have preserved a few customs, such as filing the upper teeth to a point, wearing under the European clothing the gee string, and ceremonial use of the bull-roarer, and they probably remember many of their ceremonies.

The short time spent at the post was mostly devoted to taking anthropometric measurements, which were subsequently lost on the Kuluseu, but in some notes I do find the statement that in blood groupings most belong to groups three and four, the former predominating.